

PENROD AND KEATON
VIE ON STANLEY BILL

'Freckles' Barry Star of Tarkington Feature—Buster in 'His Wife's Relations'

Stanley—To take two or three volumes of short stories and weave them into a single photoplay is an ambition not to say presumptuous, aim, but that is just what was done with both 'Penrod' and 'Keaton'.

The resultant feature incorporates a dozen or so of the most amusing and characteristic stories which have been directed by Marshall Neilan with his usual grace and sympathy. He is aided by a cast that is remarkable both for length and for well-known names.

Penrod's parents, Clara Horton, his sweetheart, Marjorie Day, his big sister, Sunshine and Florence, his stepmother, Herman and Verma, and Peggy, his baby, are all here.

You will see in this film feature the following of Penrod's escapades: His ill-fated visit to the circus; his portrayal of a child Sir Launcelot in a amateur show; his meeting and adventure with Rupe Collins, the town tough; his showman's attempt to display the boy in town, as 'related to a condemned murderer'; his attempts to dance with the tiniest and most temperamental girl in town, and many more.

It is all pretty good stuff, filled with gags and a few hearty laughs. That it is seldom Tarkington is a fact to be deplored, but to many this will not be held in objection. Some of the characters resemble the Tarkington characterizations; others are far too old, or young, and are distinctly disappointing. They are a rock in the many episodes, and thus cut the film by about a quarter, it would have been a much more potent success.

On the same bit is Buster Keaton's recent comedy, 'His Wife's Relations'. It is not a second 'Boat', but if the truth be told, it is far superior to Chaplin's recently shown 'Day Day', being on much the same sappy and hopelessly slapstick lines.

Keaton—Occasionally there is an exception to that otherwise iron-bound rule that youth and beauty must rule the screen. In 'The Frog' in which the remarkable work as 'The Frog' in 'The Miracle Man' won a host of admirers for his remarkable character acting.

Now this actor appears once more, again in a part which allows him to show many of his 'thousand faces' (of which none is in the least handsome) and the result is a fast-moving, zestful picture. The setting is the ever-popular Great Northwest, and Chaney's part is of a light-hearted, trapper, who is turned into a 'wolf in sheep's clothing' when his sweetheart is stolen from him.

The cast is unusually fine, containing such striking figures as Frank Campeau as an M. Maurice, a French spy, a beautiful French padre; Dagmar Godowsky, as the false sweetheart; Irene Rich, a north country school teacher, and Alan Hale, the properly villainous villain.

Areadis—Spain as it is! That describes 'The Spanish Jade', a picture which was made on the actual ground described by the author. The story is more or less hackneyed, but the superb settings, and the rich atmosphere, plus a cast that has more than the ordinary ability, and a director who, as he always has, shows himself an artist, combine to put 'The Spanish Jade' among the better pictures of the season.

John Robertson in the director, and while this is not a 'Dr. Jekyll' or a 'Footlights', he has worked wonders. The cast is headed by sincere and hard-working David Landry, who portrays Hans Ham, ex-comedian, in a villainous role; the always dependable Mae McDermott, and a new leading lady, Evelyn Brent, who pleases to look upon, and a fairly good actress.

Victoria—Henri Bernstein, partially adapted for film purposes, is the best description of the French dramatist's work, adapted from the French dramatist's 'Samson'.

Thanks to the painstaking direction of Henri Bernstein and the forceful and refreshing acting of William Erwin, as the man of finance who set out to 'break' a rival, despite the fact that the process would ruin him, 'Shackles of Gold' is a solid and substantial film play, not set off by any great lights, but never slovenly. Myrtle Williams plays the role of the wife well, but the rest of the cast is not up to the caliber of the star or director.

Regent—Bebe Daniels is generally associated with vampires and dashing flappers, but for the time at least, she has ceased to be 'Satan Stymie' and has become a shy, little orphan girl in a film called 'Nancy of Nollywood'.

Somewhat Bebe and Pollyanna do not mix very satisfactorily, but the star does her best and she receives excellent support from Edward Netherland, Vera Lewis, Myrtle Stedman and James Gordon. There is a strain of comedy running through the picture that redeems theawkward moments.

Capitol—A strange combination of comedy and heavy melodrama is found in 'Nine Seconds From Heaven.' There is one of those familiar young millionaires here who is looking for adventure. The part is played by Charles King in a negligible fashion. The heroine, who finally provides the thrills, is played by Louise Reinwood in a convincing way. The production is adequate—nothing more.

FLORENCE VIDOR IS SEEN
IN CHARMING FILM STORY

'Woman, Wake Up!' and Harold Lloyd's 'I Do' on Bill at Aldine

Aldine—If it continue to be the habit of movie directors to tell clean, wholesome stories, with no false conceptions of life and with no 'stage' villains doing things we never really see villains do, there may be some hope of a revival of that widespread popular support that marked the hey-day of the industry.

'Woman, Wake Up!' in spite of its being a simple and ordinary story of a young girl, married to a wealthy man, whose past has been rather lively and who, forgetting his new responsibilities, starts to wander again in search of the pleasant places, unaccompanied by her husband. But she, wise in her generation, goes him one better, arouses his jealousy, brings him to a sense of his love for her when he thinks he has lost her, and so all ends happily.

The theme is well told in one subtitle to the effect that a man never realizes the importance of the moral code until his wife begins to 'steal some of his own stuff.'

Anyway, the picture is beautifully

Photoplays Elsewhere

PALACE—'Beyond the Rocks,' Ethel Glyn story, with Rodolph Valentino and Gloria Swanson.
MARRIOTT STREET—'Love's Redemption,' with Norma Talmadge.
GAYETY—'Foolish Wives,' Eric von Stroheim's million-dollar picture, with a Monte Carlo setting.
IMPERIAL—'The Seventh Day,' Porter Emerson Browne story of the fatal well coast, starring Richard Barthelmess.
COLONIAL—'Back Day,' Fannie French story, with Owen Moore.
ALHAMBRA—'The World's Champion,' with Wallace Reid.
LORDS—'The Continent,' featuring Wallace Reid, with Theodore Roberts.
STRAW—'Fascination,' Spanish romance, with Mae Murray.
LEADER—'The Green Temptation,' with Wallace Reid.
SIXTY-NINTH STREET—'Foolish Wives,' by and with Eric von Stroheim.
CEDAR—'The Sin of Martha Qued,' with Mary Thurman.
COLUMBIA—'Wonderful Thing,' with Norma Talmadge.
RIVOLI—'Man to Man,' by Jackson Gregory, with Harry Carey.
BELMONT—'Beauty Worth,' featuring Marion Davies.

produced, charmingly unfolding a story which contains nothing new, but much that it is well seen again; there is unexceptional acting by a hand-picked cast, and direction and photography are beyond criticism.

Lovely Florence Vidor, who is seen all too seldom, is the first beauty born since an splendid piece of work as the husband and Charles Meredith is unqualifiedly delightful as the friend whom the wife uses to stir her husband's salutary jealousy.

An added feature of the bill is Harold Lloyd's 'I Do,' which is nearly the funniest comedy ever made.

GOOD SUMMER BILL
AT KEITH'S THIS WEEK

Bessie Clayton's Dancing Act is Headline Feature

Keith's—It is a bit hard to pick an special 'headline' on the program this week. Typographically, honors seem to belong not undeservedly to the electric and esoteric dancer, Bessie Clayton. She has a company of ten, counting a jazz band and four partners, as schematics agile as herself—or nearly so.

There are five or six numbers to her act, which for some reason—or maybe no reason—is billed as 'The Box Party.' There is on very pretty costume ballet, a great deal of acrobatic waltzing and a generous turning of handsprings. There is also between and during dances much ballad singing, sentimental and sardonic, by members of the jazz band.

The audience seemed best pleased with the antics of Will Mahoney, who appears on the program under the caption 'The Serious.' At the end of his twenty-five minutes he leaves the question wide open. He is a parodist, pantomimist, dancer and methodical lunatic of no little art. He was recommended by a few who are no more fitted to censor than to sit in Mr. Harding's chair. An occasional criticism would be human, but an occasional answer to a question which we are eager to know is less pardonable.

'I, for one, would be delighted to know some truth about the much-worshipped stars in so far as their personal lives and personal charms are concerned. For instance, some say Gloria's hair is henna, others say black. Some say Pearl White's hair is a light wig, others say it is Auburn. Others say Norma's 'I' is Jewish; I am anxious to hear the truth and, above all, I am anxious to hear something about Lloyd Hughes; was he ever in New York?'

'This is my second offense, but perhaps the other letter contained questions that you seemed to think should have been forwarded to an insane asylum, for I am sure that the many who look faith in the adage, "Everything comes to him who waits." Anyway, Mr. Answer Man, I hope you will give

'(That idea wouldn't do you see, von Stroheim isn't fat. Otherwise— Yes; they've filmed dozens of the O. Henry stories very successfully. I think I graph did a lot of them. Last one I remember was "Will Rogers' "An Unwilling Hero." Will Rogers' "Whistling Dick's Christmas Stocking."'

'Fraid you haven't been reading the Letter Box very carefully lately. I've said a half a dozen times that, much I used to dislike Mae Murray, I think she came close to doing something really good, only that she didn't. So you could still continue to be friends, can't we?'

'Wanna Lou' writes: "May I reply to your comment on 'Hector's' letter? You want to know if the questions he asks are of more interest than the discussions that have been going on. Without a moment's hesitation I'd say 'no.' He is rather likeable as a fan's opinions do not interest him, they do interest the great majority, I believe, of the many appreciative readers of the Letter Box. So you've got the right idea, Mr. Neely. Your column is decidedly worth while, and is both instructive and entertaining. There are certain movie directors that specialize in the kind of information 'Hector' wants, which he probably asks for in all seriousness. Why doesn't he get in touch with them and not criticize the Letter Box needlessly?'

'I fail to see what difference the age of a player makes so long as he or she gives a satisfactory characterization of the part played. Eugene O'Brien, for instance, wouldn't be likely to tell his correct age, anyway. I've been wondering what the matter with Mr. Overbrook is. He was rather likeable as Norma Talmadge's leading man, but now—well, they ought to give him the title of the Ain't I Grand??? Guy of the Filmmus.

'Letrovaska! How could you say such catty things about dear little Mary Hay? You casually remark that she 'may be cute and winsome, but she has a horrid nose and squinty eyes.' Now I ask you, is that nice? It isn't true, either. Mary's nose is best described by that overworked word, 'cute.' Her eyes are expressive, and not at all squinty. 'The Murr' says such kind things about Mae Murray that I'd like to shake hands with her. But I disagree with the lady mentioned above. Miss Murray is more than 'entertaining.' I really believe she is a sincere and earnest little actress. 'Remember, Mr. Neely, that you said I must have good eyesight if I could see anything graceful in Mae Murray's dancing. Well, I have good eyesight, too. I've known a number of people to remark that she can dance. But your reply was fairly good at that. You see, I'm not accustomed to such Slavonic wit. The Cuban variety is more in my line.'

Helen E. Talmadge writes: "I noticed a letter in your column last night, which apparently gave you a heart attack, and I want to do my bit to be at least one of the five or 500 or 5000, as the case may be, but I surely think the latter.

The Daily Movie Magazine

FOR THE FILM FAN'S SCRAPBOOK



CLARA HORTON
We will be glad to publish the pictures of such screen players as are suggested by the fans

THE MOVIE FAN'S LETTERBOX

By HENRY M. NEELY

'A Rag and a Bone' writes: "I've fallen for your column good and proper: don't even wash the dishes after dinner until I've read it through every night. Sure do think a lot of your opinion about the movie game. Almost stopped thinking for myself, relying on your judgment, until last week when I went to see Mae Murray for the first time in 'Fascination.'"

'After hearing all the derogatory remarks about her I went prepared to dislike her but to my surprise I thought her very good. In some parts she did some very commendable acting, as the Jazz Baby. I don't think she overdid it, but I believe they act up almost as much as Mae. Really, Hen, I think you and the fans are a little hard on her. Of course, I've only seen her in one picture but I think she is clever and chic (I'm not French, I'm Irish). That much for my opinion of her. Don't you think the father took a good part? One of those men who does even though they did monkey with the hay—I mean wild oats.

'Have they ever filmed any O. Henry stories? Were they successful? I remember a picture called 'The Stripling' picture. Why not picture a nice fat pig with a military cap on it and print it? That would satisfy the fans who want to see a picture that is different from the rest. You could still keep faith with yourself about not printing his picture.

'(That idea wouldn't do you see, von Stroheim isn't fat. Otherwise— Yes; they've filmed dozens of the O. Henry stories very successfully. I think I graph did a lot of them. Last one I remember was "Will Rogers' "An Unwilling Hero." Will Rogers' "Whistling Dick's Christmas Stocking."'

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'What we want, answers and information, not criticism eternally and incessantly. So mote it be.'

(All right; there's one of the five. I'm inclined to think Lloyd Hughes worked in Eastern studios in his early days, but he has been West a long time, and his home is in Los Angeles.)

Belasco Promised Stardom to Lila to Stop Her Tears

ONE evening about seven years ago David Belasco, the famous stage producer, gave his watch, his stickpin and his diamond ring to a young lady. The gift was a bribe, but it didn't work. She kept on crying.

Now the reason for her flow of tears, tears that disturbed the great Belasco and gave him a dramatic situation he couldn't control, was just this: The story of the President of the Grand Children had refused to let her perform on a stage in Rochester that evening, just because she was only seven years old. Prevention of cruelty, in the perpetration of cruelty, rather, for the young lady could have received no more heartless blow.

When she was informed that she could not appear in the Temple Theatre she refused to eat her supper. Shortly afterward her teacher-nurse, who accompanied her on her travels, could not find her. A general alarm was sent out and she was discovered in an unfrequented dressing room, sobbing as though her heart would break.

It so happened that Mr. Belasco was in Rochester that evening rehearsing a try-out for a new production. His secretary informed him. He had met the young girl. He was interested in her, so he dropped his work and tried to comfort her.

The diamond ring didn't stop the tears, the watch and the stickpin were equally futile, so he tried something else. "Don't cry, little one," he told her. "I will make you a star the day you are sixteen years old."

The effect was magical. She was content.

That was back in 1911. The stardom came even before Mr. Belasco had promised. Jesse Lasky discovered her before her sixteenth birthday rolled around and sent her to New York to "Cuddie." Lee she became Lila Lee.

"That incident of the ring and the stickpin was not the first dramatic scene in the life of Lila Lee. The first one came when she was only five years old. On the rough cobblestones of Union Hill, N. J., she used to play, her big eyes and "Why Be Serious?" At the age of six she was playing "Belasco" conspicuously among her playmates. She had just learned to play "Ring Around the Rosie" and was absorbed in it in front of her humble home across the street from New York when Gus Edwards, song writer and vaudeville manager, rode by in his automobile.

He needed a new child type for his latest song revue. His secretary, "Belasco Days" and "When We Were a Couple of Kids" were at their height. He knew he had made a find when he saw Lila.

"Do you want to go on the stage?" he asked her.

"Yeth," she answered, "ask mamma." Mamma was willing and it was shortly after that that "Cuddie" was sent into fame. She became more beautiful as she grew. Tall, faultlessly built, vigorous and athletic, she became a favorite.

It was in 1917 that Mr. Lasky sent for her. She was a success in the child play, "The Cruise of the Make-Believe." Then there followed "Such a Little Song Revue," "The Secret Garden," "Puppy Love" and many others.

Next fall she is to appear in one of the biggest Lasky pictures of the year, "The Standish of the Redoubt." Her entourage will play the beautiful content-bred wife of the bull-tighter in the Vicente Blasco Ibanez story.

Imported Novelty Ratine

What lovely colors and patterns these latest arrivals show! Certainly most striking for individual sports frocks, skirts and cape dresses. There are stripes and blocks and plaids in fashionable colors. Fine, fringing, 38 inches wide, \$1.50 yard. (Central)

A Striking New Sports Veil Only \$1.50

The mesh is plain color in octagon design, but the deep border shows big checked combinations of navy-and-gold, Copenhagen-and-gold, taupe-and-rose, black-and-flame and apricot and orchid. Nice to have a veil that will match the frock or suit. (Central)

Bath Sprays 65c, 75c, 85c

Soundly made with good spray heads—in red rubber at 65c and 85c; white rubber at 75c. (Central)

WANAMAKER'S MAY 30, 1922



Fresh Summer Colors, Cool Summer Materials in Airy New Frocks

What fun to choose a dress in the Down Stairs Store! One can shut one's eyes and choose and know that the dress will be pretty! It may be a ruffled organdie, fresh as a flower. It may be a soft Georgette or a printed crepe in a lovely color. A simple coat dress of Russian crepe or a gay-hued sports frock. But it is absolutely sure to be pretty!

The Whole Dress Store is Overflowing With Gay, New Gowns

A thousand fresh, cheery gingham frocks in all the checks and plaids that one loves in gingham—\$2.50 to \$8. Organdie dresses ready for end-of-school festivities and Summer evening parties—\$5.50, \$10 to \$16.50. Voiles, light or dark, the latter the most perfect dresses for street wear in town, are \$5.25 to \$16.50.

Silks Are in Exquisite Colorings

Soft periwinkle blue, old rose, Nile, maize, raspberry, forget-me-not, shell pink, orchid, tangerine and plenty of cool white frocks. Of printed crepe, some veiled with (Market)

Pantalette Frocks in Eight Styles \$1.15 to \$1.50

Yes, and each style is in several colors—pink, blue, green and sometimes brown and yellow. They are of ginghams and chambrays, variously trimmed with white, contrasting colors, decorative stitching, hand-embroidery and applique work. Some show little flowers growing out of flower-pot pockets. One frock, of snowflake chambray, has little embroidered flower faces, as cunning as you please! Pantalette frocks are a good example of the combination of practicality with dainty charm. Sizes 2 to 6 years. (Central)

Women's Bright-Colored Linen Handkerchiefs 15c Each

Pretty affairs in brown, orange, maize, lavender, Copenhagen blue, several shades of rose and two shades of green. (Central)

Wanamaker Talcum 18c Pound

Found cans are in violet, corylopsis and trailing arbutus. (Central)

ELSO GIRDLES

combine girde comfort with corset support. Many can be adjusted by means of the back lacing, under which there is a shield for protection. Others, however, are the straight elastic girdles that most young women wear. Materials are pink coutil or pretty broches and there is abundant choice in 12 to 16 inch girdles at \$2.25 to \$5. (Central)

White Gabardine Skirts, \$1.50 and \$1.65

Simple, practical tub skirts in two good styles at each price. 25 to 32 inch waistsbands in each. (Market)

Wanamaker Bath Soap, \$1 Dozen

Back to the old size, the old weight and the old price! Genuine round cakes are in verberna, rose, violet and buttermilk. Square cakes in vegetable oil and peroxide. (Central)

Cool Dimity and Voile Bloomers, \$1

Bloomers or step-in drawers are of dimity in pale pink, blue and orchid while the novelty voile ones are in pink and white. They have bits of hand stitching, lace and ribbons for trimming. (Central)

Women's Pumps and Oxfords Special at \$2.90

A Rare Opportunity!

When pumps and oxfords of good leathers, well made and carefully finished, in the prevailing modes, are offered at this price, it is a rare opportunity and not one to be passed by lightly! It is an opportunity to get desirable low shoes for vacation and all-Summer wear—to get two pair at the usual price of one.

Included are street and sports oxfords of various leathers—all with low heels. Sizes are broken. (Cheesnut)

AT OTHER THEATRES, MEMBERS OF M. P. T. O. A.

AMBASSADOR 29th & Arch St. 1:30 to 11 P. M. "THE WOMAN" "THE ROSARY"

JEFFERSON 29th & Dauphin St. MATINEE DAILY "THE GREEN TEMPTATION"

BETTY COMPTON "THE GREEN TEMPTATION"

PARK RIDGE AVE. & DAUPHIN ST. 2:15, 7:15, 9:45 to 11 "WHERE IS MY WANDERING BOY TONIGHT?"

GRANT 4022 GIRARD AVE. Mat. Tomorrow, Eve. 7 & 9 "EXPERIENCE"

ROCCO'S STRING ORCHESTRA A. S. ROCCO, Conductor

STRAND Germaniawalk Ave. at Venango "MAE MURRAY" in "FASCINATION"

ARDMORE LANCASTER PIKE "HARRY CAREY" in "MAN TO MAN"

CULLEN LINDSEY & BERRY CAST IN "WHERE IS MY WANDERING BOY TONIGHT?"

69TH ST. Theatre—Opp. "L. Terminal" "HARRY CAREY" in "MAN TO MAN"

LOCUST 822 and LOCUST STREETS "WALLACE REID" in "ACROSS THE CONTINENT"

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